LIFE AND THEATRIC TRICK IN "THE TITLE MART."

The Old Theme of Tuft Hunting Americans With Fresh Characters—Rupert Hughes and "The Triangle"-David Gray and the Homebred Playwright Theory.

"The Title Mart" is Mr. Winston Churchill's first independent try at the drama, and he has no illusions, it appears, as to its calibre. It is announced, at least, that he wrote it for diversion and for practice in the art of the stage rather than with a view to its actual production. In the light of such modesty it is possible to welcome it as giving some little reason to be grateful for the present and a good deal of reason

to hope for better things to come. The little piece reveals, in fact, in posse if not in esse, the two qualities which are essential to the writing of enjoyable and important plays. The drama has, as Bacon might have expressed it, an art literary and an art theatric-either of which is hopeless and helpless without the other. It is the business of the dramatist to see life freshly in its more important aspects and to make use of the peculiar capabilities of the stage for its vigorous expression. Now, as has several times been pointed out in these columns, the tendency of the mere literary artist, when he commences playwright, is to become so absorbed in his new technique as to forget his old inspiration-to regard the drama as something quite apart from the world of men and wholly concerned with the materials of the stage. The charge which Mr. Howells's Maxwell, hero of "The Story of a Play," makes against the people of the theatre is to be made with as much justice and, perhaps, with more vehemence against the common run of literary playwrights. "They talk about a knowledge of the stage as if it were a difficult science, instead of a very simple piece of mechanism whose limitations and possibilities any one may seize at a glance. All their knowledge of it comes to is claptrap, pure and simple. They brag of its resources, and tell you the carpenter can do anything you want nowadays; but if you attempt anything outside of their tradition they are frightened." Mr. Churchill has made his play out of the long familiar materials of the theatre, but he has handled them with an adroitness and vividness of no common order. And what is far more to the purpose, he has infused into them a rather unusual measure of original observation and humor.

The English nobleman in quest of a rich American bride dates back at least twenty years on the stage, to "The Henrietta," and has reappeared in various forms ever since. The complication, too, out of which Mr. Churchill weaves his plot is a hardy annual in the grandmothers' garden of farce. Tredbury, the nobleman (who, like the hero of Augustus Thomas's "Mr. Pipp," is a rather fine young fellow) is travelling with one Reginald Barking, son of a rich manufacturer of crockery, an inconsiderable little cad who apes the aristocracy; and Mrs. Blackwell, the title chasing American mamma, falls into a mistake as to their identity and lavishes upon the little cad all the dotage of her mania, snubbing the nobleman with commensurate vigor and resolution. There is a subsidiary and equally stereotyped complication in the fact that Tredbury, having been informed that the heiress. Miss Blackwell, is a rawboned, radhaired fright: mistakes her, when he sees her, for an actress and at first sight falls in love with her. And there are further quiproquos of a similar order too numerous to detail. As so often happens with the novice, Mr. Churchill has made the mistake of overloading his play with complication which made his earliest book, is not given any real narrative interest. "The Celebrity," a pleasant memory many of us who shy at his ponderous historical novels. His play is, in short, a very considerable feat of technical skill; and though his touch is prevailingly conventional it gives no little promise for the time when he addresses himself more seriously to better conceived material.

The chief promise of "The Title Mart" lies in the character drawing, which is fresh and amusing in proportion as Mr. Churchill is untrammelled by the exigencies of his plot. With the exception of an impossibly stagy society reporter, who butts in with his hat on and his notebook in hand, none of the people can justly be called mere lay figures of the theatre. Barking, "son of Barking's china," with his foppish arrogance and futile vanity, is a study of a common phase of aspiring British wealth, of which I can remember no analogue on our stage. It is a fine stroke of caricature to show the son of the cockney upstart as possessing the traits of mind and manner and dress which we conventionally attribute to the effete nobility. In Lady Margery Ticknor, an impoverished gentlewoman who has come to America in search of a rich husband, Mr. Churchill has given us a fresh and very characteristic figure. Having been abandoned by her hostess at Newport, she coolly telegraphs the Blackspells that she is coming to visit them in their camp in the Adirondacks, and arrives before they get the telegram. Undaunted, she goes to her rooms without seeing her hostess, makes inquiries about the cuisine and orders the chef to telegraph to town for her favorite brand of tea. She has no illusions about Barking, having written Tredbury in full as to his variegated asininities; but he is rich and she poor, and she loses no time in setting her cap for him and snatches him, in the nick of time, as she supposes, from the toils of Miss Blackwell. There are a thousand little touches in the portraits of both of these British worthies that testify to Mr. Churchill's first hand knowledge of modern English society. Upon an American audience, however, unversed in such matters, much of the vitality and humor is lost.

The Americans in the piece make a less uncertain appeal. Mrs. Blackwell, with her domineering ambition, which reduces her ausual'd to a comestic nonentity, and hereastatie flunkevism before her talled guests. has morements in which she suggests a long line of stage people, notably Augustus Thomas's Mrs. Pipp; but she is in reality creature of quite a different sphere, and her rubbishing talk about the crudity of American manners and the future of our aristocracy is so true to the life as to make one squirm with conscious shame Miss Blackwell, breezy and irresponsible indifferent to titles and devoted to jiu-jitsu and her despised dad, is suggestive of the Daisy Miller type, but has also her moments

of freshness.
It is in his American men folk that Mr Churchill is at his best-a best that is not unlike that of George Ade, though his characters bear all the earmarks of original observation. Blackwell is a railway magnate who has built an Adirondack camp near the town where he was born; and while his wife, eaten up with her socia ambitions, relegates him to a separate wing of the camp, he spends his days in renewing the friendships of his youth with the netives. His partiquiar pal is Hiram,

the village storekeeper and local Sheriff, who has an eye for a gamecock and does not believe in cockfighting, but who, when two birds happen to get together, doesn't mind letting them have it out." The relations of these two old boys are deliciously American, the storekeeper reverencing the magnate's millions even while he slaps him on the back and calls him by his first name, and the magnate delighting in nothing so much as to get back on the familiar ground of boyish comradeship. It is a pleasant touch, too, that Lord Tredbury, while bored to death by Mrs. Blackwell and her title worship. falls in with them on the ground of common humanity. Unfortunately Mr. Churchill treats his American men in the spirit of Mrs. Blackwell, relegating them to an out-

standing wing of the plot. With such abundance of material in hand it is the greatest of pities that Mr. Churchill should have pinned his faith on the clay gods of the theatre. The real theme of the piece lies not in any factitious complication of misunderstandings, but in the struggle between the native Americanism of father and daughter and the exotic snobbishness of the mother. It is a genuinely dramatic theme, and one which, if worked out with the skill and invention which Mr. Churchill has bestowed upon the less worthy material; would have eventuated in a play of far greater interest, both artistic and popular. For the plain fact is that as it stands "The Title Mart" is too obvious and too hackneyed to make more than a superficial appeal of any sort, in spite of the efforts of a generally competent and well balanced cast. The total effect is thin and dry. The essence of drama, even of farce in all but its most mechanical manifestation, is not in the complications of plot but in the open struggles of character in essential opposi-

Mr. Rupert Hughes's "The Triangle" is far bigger in subject than "The Title Mart." and the great scene of its concluding act rises to a tragic altitude, as vigorous in conception as it is luminous in treatment. But aside from the acting, which was incompetent throughout, the play is ruined by the theatricalism of the first two acts and a half-a theatricalism so crude and futile that Mr. Churchill's manipulations rise by comparison into the regions of art.

To say that these earlier acts lack character is to understate the case; the characterization is not so much deficient as positively bad. A gray haired Senator, the leading old man, has just asked the ingenue to marry him. She answers that she will marry him if he insists, as her mother says that she must, but that she is really in love with the leading juvenile. He withdraws his suit, and finding that his successful rival is poor offers to give him a chance to make his fortune. Just then the boy comes in, and the girl, telling him of their good fortune, throws herself into his arms, kissing him ecstatically, and generally flaunting her happiness before the heartbroken old man. who pathetically turns his back upon them. Ably acted, the scene might have a certain order of theatric effectiveness; but could anything make it less than essentially false or ignoble? It is not a question of manners. A girl of three, if she had the first instinct of a woman, would have more

delicacy.
It is the same when the heroine of the piece coolly says to the hero out on the golf course, "You may kiss me," reckless alike of the publicity of the place and of the fact that she quite consciously intends to east his honest love aside to marry his richer rival-which she does a moment later. It is of course the purpose of the play to satirize the manners of smart metropolitan society, but this sort of thing is characteristic not of sterile fashion, but of innate depravity-and of false theatric convention. With the affairs of such people no real sympathy is possible. And material, but in developing his plot he added to this is the fact that even in the has shown not a little of the skill at farcical | most superficially theatrical sense the story

> could survive this sort of thing, but that scarcely lessens the regret that Mr. Hughes's great scene could not have been played for all there is in it. It is as different from all that precedes it as if it were the work of another hand. The idea of it is to show a tragedy of love and death as transpiring in the little inconsequent details of everyday life. The heroine, having married her wretched degenerate, has been overtaken by her love for the man she has refused, and her husband has just discovered her guilt. Dinner is served, and while keeping up all appearances before the servants the injured and impotent husband lashes himself into a rage in which he kills his wife-with the knife he has just used to carve the game course. To the moment of her death they both keep up appearances before the servants, and in her last agony she contrives to save scandal, and her husband's life, by making out that she has killed herself. It is a genuine tragedy, full of implications as to life and conduct; and the theatric conception is as powerful as that of the famous Flizabethan scene-in Ford's "Broken Heart," is it not?-in which the heroine dances through a measure unmoved, though she has just heard of the death of her lover. Even as acted by Miss Charlotte Walker and Ferdinand Gottschalk-an ingénue and a grotesque comedian-it made that weary audience sit up and take notice. Some day Mr. Hughes will perhaps give it a worthier setting. Certainly it stamps him as a playwright of great potential originality and strength.

Mr. David Gray, while modestly and courteously granting justice to the strictures passed in these columns last Sunday on his "Gallops," objects that he did not, as reported, say in his first night speech that the homebred playwright would make good if he only got his chance"; and he protests against being held up to ridicule as one who ignores or despises the work of Bronson Howard, Gillette, Thomas, Fitch, Davis and Ade. No one, he says, has a deeper respect for their great talents than

Nothing was further from the intention than to ridicule any serious and able American playwright. The whole purpose of the article was to demand for our men of the theatre the respect which, as it seems to me, they deserve, and which is so often denied them by men who, like Mr. Gray, are best qualified to see their merits and proclaim them. Chief of the many evidences of the provinciality of our taste and instincts is our tendency to decry those who, in spite of their manifest shortcomings, should be nearest and dearest to us.

Beyond question our playwrights lack the symmetry of technical masterhood and the intellectual grasp of the highest art in comedy and drama. But they are none the less to be acknowledged as expert theatricians, and in certain respects, for example in the handling of fresh and salient character and in the writing of single scenes, even acts, as displaying abilities second to no modern English speaking playwrights. Their chief misfortune is hat they are inevitably brought into comparison with the English school created by Jones and Pinero, and carried on by Barrie and Shaw, which is unequalled for breadth and intensity of development

masterpieces of which approach very nea

to those of Goldsmith and Sheridan.

It is pleasant to correct the injustice done Mr. Gray by the report of his little speech, and pleasant, too, to be able to include him among those who believe in the Ameri-

BUSINESS CUSTOMS IN MEXICO. Methods of Displaying and Selling Wares in Different Shops.

JOHN CORBIN.

In the more extensive stores of the cities the similarity of arrangement, stocks and methods of doing business is more readily explained by the clannish manner in which he trades and industries are controlled by

the people of various nationalities. The French are supreme in the dry goods business of Mexico. Across the entire width of every dry goods store of Mexico runs a broad counter, not many feet distant from the door, says Modern Mexico, and the customer never gets beyond this barrier. Ranged behind it is the inevitable army of clerks, so numerous as to be touching elbows, but smoking cigarettes and nearly always supremely indifferent as to whether the customer is waited upon or suited or

Almost every grocery store in Mexico owned by Spaniards, and there is never an iota of originality in the interior arrangement. Behind the zinc covered counter are ranged the shelves and pyramids of dust covered bottles of liquor. At one side is the inevitable tiny barroom. The clerks are always Spanish boys in their shirt sleeves and grimy hands, and they slam each piece of silver upon the counter to test its metal with the same vindictive motion. They do a big business in a day, although

a dollar.

Everything is bought in Mexico by the day's supply, or even for one meal. At a grocery store in Mexico you can buy a cent's worth of sugar, or tea, or coffee. The Spaniard lets no customer with one cent escape, and he breaks a package of cigarettes to sell a penny's worth with the same apparent alacrity that he pours out a centavo glass of Mexican firewater.

During the hours when the clerks are not busily engaged waiting upon customers

During the hours when the clerks are not busily engaged waiting upon customers they employ their time weighing out the small one and two cent packages of the various classes of staples, deftly doubling and fastening the old newspaper wrapper without a sign of a string. When the rush comes, just before meal hours, these boys hop from one side of the store to the other, grabbing the ready made packages with the greatest alacrity and filling the many wants of the cooks in short order.

And so it goes through all branches of trade. Look in at a shop where they sell milk. Compare it with the next one you encounter. The price of the milk will not only be the same, but the vessels that hold the white fluid and the dippers and the measures will be identical.

You cannot find a pulque shop among the set of the with the capital boasts that is not gaudily decembed with the capital boasts that is not gaudily decembed.

You cannot find a pulque shop among the 887 that the capital boasts that is not gaudily decorated without with allegorical pictures and within with china plates. There is not one in which the waiters behind the bar do not stick their fingers inside the glass and immerse a large part of their hands in the barrel of pulque each time they serve their thirsty customers, and as invariably the fingers remain in the glass and in the pluque until the copper equivalent is in evidence on the other side of the counter.

WOMAN'S LUMBER CAMP.

Organized Years Ago in Wilds of Missouri -Has Been Profitable.

From the Louisville Courier-Journal. "I met a woman away back in the Ozark Mountains of Arkansas a few days ago who organized the first lumber camp in that timber out of that territory," said W. G. Archer of Owensboro. "She is one of the most peculiar characters of the State and is now nearly 100 years of age. Not only has she logged off the timber and amassed a small fortune, but she still lives in an old log cabin, far from any human habitation, and she allows no attendant or servant to live about her house.

"During Grant's first administration this woman was the wife of a German diplomat living at St. Louis. She was among the most prominent of the German families of the city, but some serious charges were ade against her husband's honesty, and they were forced to flee the country. Taking refuge in the mountains, the husband soon

"Left to her own resources and without friends or money, the woman, whose name is Massie, was forced to secure some method of livelihood. Learning that there was good demand for fine lumber in Missouri she prepared to organize a logging camp and succeeded in taking the pine timber from the mountain side and hauling it to Kansas City and St. Louis. This was long before ailroads were constructed in the neighborhood, and every log had to be moved by

mules or oxen.
"Forced to work with the roughest men in the West, the woman became little less than a man herself and learned to govern her employees with an iron hand. Not a whisper concerning her integrity ever escaped the mountains but once, and the pearer of the tale was killed by her own

Mrs. Massie knew nothing but German. Forced to learn English, she picked up her knowledge of the language from the em ployees in the logging camp. And what English it was! She was conscientious in her studies and soon learned the use of each word she heard. As large, expressive oaths are the most important adjunct of logging camp language, she naturally learned these in addition, not from choice but from cir-cumstances, and to this day she is unable to talk half a dozen words without swearing profusely.

"If her oaths are noticed, she becomes much embarrassed and will apologize with the statement that she knows no other English and cannot help it.

"She lives in a log cabin, but it is of neculiar construction. When her sawmill was first constructed she had enough logs sawed square to build her home. These she had laid so close together that the chinks scarcely can be discovered, and the faces have been planed smooth so that an even surface, carefully painted, is exhibited in the front of the building. She lives alone, although 96 years

Famous Actors as Negro Minstrels.

Francia Wilson in Scribner's Magazine Jefferson said he thought he was one of the first men to black his face after the appearance and success of "Jim Crow" (T. D.) Rice. "I suppose," said Mrs. Drew, "there are very few men in this company who have not at one time or another been associated with minstrel performances. "I played Brudder Bones," said Mr. Jeffer-

Everybody knows I was in the prinstrel "Everybody knows I was in the Prinstrel I was in the prinstrel "Yes," I "Everybody knows I was in the ministrel business," Goodwin exclaimed. "Yes," I remarked, "because we were there together." "Well," joined in Crane, "I was on the tambourine end with Campbell's ministrels." I remember telling this at Lawrence Barrett's house at Cohasset, where the rest of the party consisted of Edwin Booth and Stuart Robson. Booth then tald how he and J. S. Clarke were ministrels in their younger days, and he followed this up by declaring that he used to "pick a little on the banjo." I laughed, and Booth inquired the reason, and I added, "Oh, nothing much, only Booth and the banjo seemed such an odd combination."

Mistake in Burial.

From the London Daily Mail. An extraordinary burial mistake is

orted from Liverpool. Two infants, from different houses, belonging to different parents, were taken to a hospital suffering from fever. One died and was buried; the other recovered and was handed to its supposed mother She, however, found that the child was not here, and inquiries showed that it her baby which was dead, and that the living

child belonged to the other woman. since the great Elizabethans, and the single Live women when the truth came to light,

will stay at the Madison Square Theatre indefinitely. NEW PLAY OF COLLEGE LIFE.

Charles Klein's play of modern business life, "The Lion and the Mouse," has settled down into one of the season's solidest suc-HARRY WOODRUFF THE STAR IN

Brady's New Play, in Which the Characters Are Indians, to Be Produced at the Liberty-A New Burlesque at Joe Weber's Music Hall-Other Changes.

"BROWN OF HARVARD."

A new play of college life by Rida Johnson Young, called "Brown of Harvard," with Harry Woodruff in the chief part, will be produced to-morrow night at the Princess Theatre. The play centres about a boat race between a Harvard eight and an English crew. An undergraduate villain seeks to sell out the race and Brown (Mr. Woodruff) saves the day, gets accused of various crimes, but finally clears himself and incidentally, it is presumed, wins a girl. The cast includes Albert Perry, Walter Thomas, Theodore Friebus, Kate Lester, Laura Hope Crews and others. The scenes are all laid in and about Cambridge

Joe Weber's company will present a new burlesque to-morrow night. It is called "The Squaw Man's Girl of the Golden West," and the title tells what plays are being travestied. An hour has been cut out of "Twiddle-Twaddle" to make time for the burlesque which will follow. Weber will be Rash Taukins, a bad man, Charles A. Bigelow will be Topictowna, chief of the Butes, while Ernest Lambart and Edward J. Connelly are Capt. Winstake and Jack Chance, a gambler and champion checker player. Marie Dressler will be The Girl

"The Redskin" by Donald McLaren, which William A. Brady will produce in the Liberty Theatre on Thursday night is in one respect a genuine novelty. the characters are American Indians. The time of the play is about 1750 and the scene is the region of the Great Lakes. The drama was acted last month for the purpose of a trial in Milwaukee by Miss Grace George and the members of her company. A second trial, with the new cast, will be made to-morrow night in New Haven, so that there will be three days previously to the premier here for the revision sometimes found necessary in new plays. Tyrone Power, Edwin Arden, Katherine Grey, Bijou Fernandez, Albert Bruening and Marion Chapman are in the cast

At the Lyceum Theatre to-night (Sunday) Yvette Guilbert will give a concert, repeating her "Deux Siècles de Chansons. Guilbert is assisted by M. Richard Hageman, pianist, and M. Armand Forest, violinist. After to-night's recital she will give but three more matinées and one Sunday night concert before going on a short tour of the large cities.

This is the last week at the Criterion Theatre of Ethel Barrymore in "Alice-Sit-By-The-Fire," and "Pantaloon." Following the last eight performances here this week Miss Barrymore will go on a brief tour, visiting Chicago, Philadelphia and Boston before sailing for Europe.

On Tuesday, March 6, at the Criterion Charles Frohman will present Francis Wilson in the new comedy "The Mountain Climber," by the author of "Are You a Mason?"

Maude Adams in "Peter Pan" begins to-morrow her fifth month at the Empire Theatre, where she plays to crowded houses every night. If present plans are carried out she will not leave the Empire this

At the Hudson Otis Skinner is winning praise in "The Duel." He is ably assisted by Guy Standing and Fay Davis. Wednes-day matinées will be resumed this week. Weekly changes are being made in the

circus bill at the Hippodrome, where "A Society Circus" continues. Woodward's troupe of trained seals will be the main attraction this week, leading a programme which includes Vinella's performing stallions; also a new act; Ralph Johnstone and

The 100th performance of Edwin Milton Royle's play, "The Squaw Man," at Wallack's Theatre, took place last night, and still there is no lessening of its popularity.

The rapid fire action of "The Vanderbilt Cup" at the Broadway Theatre makes it a lively evening's entertainment. Elsie Janis and her company have been greeted by large audiences.

To-morrow Miss Ellis Jeffreys and her London company begin the last week of their engagement at Daly's Theatre in Alfred Sutro's brilliant play, "The Fas-cinating Mr. Vanderveldt."

Fay Templeton in "Forty-five Minutes From Broadway" begins her ninth week at the New Amsterdam Theatre to-morrow evening.

George M. Cohan begins his third week his own new play, "George Washington, Jr.," at the Herald Square. The play will remain at this theatre at least until long after warm weather sets in.

The Rogers Brothers in "The Rogers Brothers in Ireland" have but a few weeks more to remain at the New York Theatre.

"The Triangle" at the Manhattan Theatre. Rupert Hughes's new play, owes most of the success it has attained to a vigorous last act. Charlotte Walker, William Morris and Ferdinand Gottschalk are in the cast.

"Gallops," David Gray's play of horsy country club life, is winning favor at the Garrick.

The sixth week of Raymond Hitchcock in the Richard Harding Davis farce "The Galloper" at the Garden Theatre will begin

The 500th performance of David Warfield "The Music Master" will be given on Tuesday evening, March 6, at the Bijou Theatre. They will soon rival the previous record of the Bijou, where "Adonis" was layed for about 600 performances.

The New York Society of Forty-niners is making preparatons to commemorate the 150th performance of Blanche Bates in "The Girl of the GoldenWest" at the Belasco. The society will turn out in a body to greet Miss Bates and give a dinner in her honor.

"Mexicana." with its tropical coloring

and tuneful music, bids fair to rival its Japanese predecessor, "Fantana," in the length of its stay at the Lyric. Souvenirs will be given at the Fields Thea-

tre ton March 2 commemorating the 100th performance of "Julie Bonbon" in New York. "The Earl and the Girl" begins to-morrow

the Grand Opera House, the Harlem Opera ts last two weeks at the Casine Theatre House, the Dewey and Gotham, the New after a run of more than five months there. Star and Murray Hill, Hammerstein's Eddie Foy and his associates will vacate the Casino on Saturday evening, March 10, and on the succeeding Monday evening, March 12, "Happyland" will open for an extended engagement.

Fritzi Scheff in "Mile, Modsite," the Her bert-Blossom comic opera, is now in her third month at the Knickerb ocker. Winston Churchill's "The Title Mart"

Wallace Hopper, Orrin Johnson, R. D McLean and Wallace Eddinger.

E. S. Willard will be at the Grand Opera

House this week playing "The Middleman,"

except for the Saturday matinée, when he will be seen in "The Professor's Love

"The Missourians," by Main Gruth and

Wade Mountfortt, will be the attraction

at Proctor's Fifth Avenue Theatre for next week. Amelia Bingham will be seen as Agnes Benton, James Young as Shelly Benton and A. H. Van Buren as Cley.

"The Prisoner of Zenda," with new

Williams and Walker in "Abyssinia" are

"Bedford's Hope" was to have closed its

drawing many white folks to the Majestic.

evening, but the management has bought off the attraction booked to open to-mor-row, and Mr. Carter's popular play will be continued all this week.

The Yorkville Theatre stock company

Robert Loraine in Bernard Shaw's brill-

iant comedy "Man and Superman" will

be the attraction at the Harlem Opera

House this week. A midweek matinee on Wednesday will be given besides the

Ernest Hogan, the "unbleached Ameri-

can," will be at the West End this week in his new play, "Rufus Rastus."

Mme. Meta-Illing, a German actress, is

"The Boy Behind the Gun," a Russian war melodrama written by Charles E.

Blaney, with Harry Clay Blaney featured it

"The Child Slaves of New York" is the

The Murray Hill will have Al W. Martin's

"The King of the Opium Ring" will be at

The Third Avenue announces "A Des-

perate Chance," a melodrama built on the story of the Biddle brothers.

Vaudeville Bills.

William Courtleigh in a new sketch in

which he plays seven parts will head this week's bill at Proctor's Twenty-third street

house. Another headliner is Dave Lewis

and a company of twelve in a condensed

comic opera, "Working for Two." Other

attractions are Cheridah Simpson and her

"City Girls," Carroll Johnson and Wood

The Fifty-eighth street house has a new-

comer in vaudeville in Charles E. Evans,

who, with Charles Hopper, will appear in a

comedy by George Arliss. Other well

known acts will be Dan McAvoy and his Fifth Avenue Girls, the Florenze Troupe

Keith's bill is headed by Mr. and Mrs.

Sidney Drew in "When Two Hearts Are

Won," while Paul Conchas, the heavy-weight juggler, is retained for a second and last week. Others on the bill are Mr. and Mrs. Jimmie Barry, the Petching Brothers, Young and Melville and Joe Flynn.

The gypsy violinist, Rigo, and his orches-

tra of ten Tziganis will be seen for the first

time in New York Monday afternoon at

the Alhambra Theatre. The other acts include Louis A. Simon, Grace Gardner and

Company, Salerno, the Four Seasons, a gor-geous scenic novelty; the Four Lukens, Howard and North, Augusta Glose and

Vesta Victoria heads the Colonial bill

for another week. Others will be the Empire City Quartet, Mlle. Herrmann, Cole and Johnson, Mr. and Mrs. Gardner Crane, De Witt, Burns and Torrance and Mr. and

Hammerstein's bill will have Cliff Ber-

zac's novelty Comedy Circus, Mr. and Mrs.

Robert Fitzsimmons, Tom Nawn and com-pany in a "Touch of Nature": Reno. Rich-ards and company, the Spook Minstrels.

and animated motion picture act; Louise Dresser, and Julius Tannen in his imperson-

Billy (Single) Clifford will make his second

bow to Harlemites this season at Hurtig & Seamon's to-morrow. Walter Le Roy and

Florence Clayton have second place on the

bill. Others are Joe Maxwell and company, Delmore and Lee in "A Study in Black," the Magnani Family in "The Musical Barbers," Charles Kenna, presenting his one man sketch, "The Street Faker," and Francis

At Pastor's Theatre, Holcombe; Curtis

and Webb will head the bill in their comedy

singing sketch, "A Winter Session." Charles

Falke Seamon, Gracie Emmett and com-pany, Allie Gilbert and her Summer Girls, and O'Brien and Buckley also appear.

The Alice Roosevelt-Nicholas Long-

worth wedding group at the Eden Musée

is attracting much attention. Other features

include new cinematograph views, Harry Braham, in his monologue, "Masks and Faces"; the Karabanza Japanese Troupe and Lew Leever's descriptive ballads.

The Parisian Widows will give the bur-

The Dewey will have "The Golden Crook"

The Transatlantic Burlesquers will be at

Liberia, "The Double Man," has another

Sunday Amusements.

The usual Sunday entertainments will

be given at the New York, the four Proc-

tor houses, the American, the Alhambra

and Colonial, the West End, the Metropolis,

esque show at the Circle.

week at Huber's Museum.

company.

the Gotham.

Gerard, the gymnast.

and Leslie and Daly.

Lottie Blair Parker's "Under Southern

regular matinée of Saturday.

Thursday evening.

it, will be at the American.

'Uncle Tom's Cabin.'

week's offering at the New Star.

Skies" will be at the Metropolis.

will revive "The Lady of Lyons" this week

with William J. Kelly as Claude Melnotte.

"Old Lavender," with Edward Harrigan again playing the chief part, comes to the "Maskerade." Ludwig Fulda's newest

Shubert for a week. In Mr. Harrigan's company is his son William, who plays Dick, the wharf rat. play, will be played at the Irving Place all this week, except on Tuesday evening. "The Runaways," with George Crane as Blutch, comes to the Majestic for a week. A revival of David Belasco's "Heart of This perennial Casino success has been freshened up and some new songs added. The company includes Mona Carrington, Margaret Sutherland and Carolyn Walker. Maryland" comes to the Academy of Music to-morrow evening. In the cast are Odette Tyler, John E. Kellerd, Miss Edna

Henri de Vries in "A Case of Arson" holds over a second week at the Orpheum. The rest of the bill includes Harry Corson Clarke and Company, in a comedy sketch called "Strategy;" the Picchiani family of acrobats, Bellman and Moore, and Clarice Vance.

August Van Biene, the actor-musician, with his cello heads the Hyde & Behman bill. Milton and Dolly Nobles in "In the Days of '49," the Riding Rooneys, the Grand Opera Trio, Raymond and Caverly, German comedians; the Filipino Girls, Porgo and Leo, gymnasts, and Tom Moore, coon shouter, complete the bill.

cenery and a specially selected cast, will "Texas," one of the most successful of the plays of Western life, will be at the Folly. The Grand Opera House will have "The

be this week's attraction at Proctor's 125th Street Theatre. Paul McAllister will enact the dual rôles originated by Mr. Sothern, and Miss Beatrice Morgan will be the Prin-Volunteer Organist." At Keeney's Theatre the headline features will be Louise Gunning, the twelve Galety Girls, introducing Von Klein and Gibson run at the Fourteenth Street Theatre last

and Pauline Elliott, and Jewell's electric theatre manikins, embracing a cast of nine people to present it in its entirety. Other acts are the Royal Musical Five, Fields and Ward, singing and talking comedians, the Chamerois and Miss Loritner Deane and company.

Rice & Barton's Rose Hill English Folly Company will be at the Star, with the eight Cornellas as an extra attraction.

WRECK OF BLOCKADE RUNNER. Hebe, Sunk Off Carolina Coast, Broken Up and Washed Ashore.

From the Charleston Evening Post. Old blockade runners in Charleston will e interested in the report from Wilmington of the washing ashore on Wrightsville beach of the wreck of the noted runner Hebe which was sunk by the Federal fleet during the latter part of the civil war.

to play "Magda" at the Berkeley Lyceum for three nights and a matinee, beginning Wilmington was probably next to Charleston as a favorite port for the trade of the blockade runners, and the vessels frequently took it by turns as to which port they would enter, the presence of the Federal fleet and other conditions frequently determining the port of entry. On account of the valuable stores which the blockade boats brought and the means of communication with the outside world which these boats provided. the entrance of the daring craft always proved most acceptable to the people of the ports and a friendly welcome awaited the runners, wherever and whenever they called.

The blockade runners consequently felt at home at whatever port along the coast they made, and the gallant crews of their vessels soon became well known at all the ports, and the memory of these vessels and interesting reminiscences of their trips are still told by the rapidly thinning ranks of as brave and daring a set of men as the South has pro-

The beach was strewn with wreckage of since the civil war. This hulk represents all that plied between Wilmington and the West Indies. The storm of Thursday night tore into the wreck and tossed a great amount of debris upon the shore. So powerful was the raging sea that the old iron safe aboard the ship was washed up on the beach and formed the most interesting object for the sightseers yesterday. A quantity of old iron pipe and part of the vessel's shaft were also washed ashore, as well as odd bits of hardware, including home made nails. One of the most interesting curios picked up was an old and very rusty carving knife.

The safe is a very heavy one and is very badly corroded. It is a combination safe, though it was supposed that the safe aboard was of the old fashioned lock and key type.

L. Rives, J. Edward Simmons, William M. The safe was broken into, but contained nothing save a small portion of a gold chain. The safe had evidently been opened by the of-ficers when it was seen that the ship could not be saved. Only part of the old hulk was torn apart and washed ashore, as the greatest portion still remains and looms up plainly in sight of those who peer seaward from the vicinity of Lumina.

The Hebe and the Dee are said to have been exceedingly handsome boats and daring blockade runners. They made their last stand gallantly, but the Federal boats forced them aground and then poured shot and shel nto them for some time afterward. Many of the erew escaped by making the beach safely, while others were captured and some are supposed to have been killed.

HOW CHOCTAWS HUNT DEER. Hounds Run Animal to Cover and Indian Kills It With a Stone.

From the St. Louis Globe-Democra A better illustration of the primitive methods of the Choctaw Indian hunters could not be given than the following story as told by eye witnesses of the feat:
A squad of huntsmen had been bunting nearly six hours one day, just before the first fall of snow. The mountains and valley were covered by a heavy frost. A deer which had evidently been shot had passed down the mountain and headed for the creek half a mile below. The hunters followed the scent as fast as possible.

Reaching the heavy growth of brush and trees which swept the bank of the stream, hey saw a young Indian riding right toward the creek. Several hounds were baying, and when they approached closer they saw that the dogs had run the deer to cover. was a beauty, and presented a grand sight as he backed into the creek from the great red rocks, with the pack of hungry Indian

Tipping System in Ind's. E. W. House in Atchison Globe.

In the first place, when we arriv, in a town, our baggage is carried from the train to a carriage by four coolies. I have seen no baggage wagons here; the custom is for a second-class carriage to handle the baggage, Arrived at the hotel, the baggage is carried

Arrived at the hotel, the baggage is carried to our room by four coolies. Then there is the table waiter, the room man, the scavenger, the man who brings hot water, and the man who does this, that and the other. Of course, the driver of your carriage expects a tip, in addition to his fee, as does the footman who rides behind. I have said nothing of the men who are constantly in front of your room offering to sell you a snake, tell your fortune, make a tree grow out of the ground, make music or perform athletics. Nor have I mentioned the man who appears and presents you with flowers, to reappear with a demand for pay when you are ready to depart.

the Yorkville and the Eden Musée.

THE BROOKLYN THEATRES.

Viola Allen at the New Montauk—"Old Lavender" Once More.

Viola Allen in Clyde Fitch's play, "The Toast of the Town," will be the week's attraction at the New Montauk. In the notable supporting company are Isabel Irving, it of the manager is to make the manager might have handed it to me. But that is the custom over here, and as it has been the outstom thousands of years, I won't attempt to change it on this hurried trip.

Mrs. Fanny Addison Pitt, Harrison Hunter and Hassard Short. As Betty Singleton Miss Allen has one of her best parts.

AMUSEMENTS. TO-NIGHT AT 8:00 O CLOCK GRAND SUNDAY NIGHT CONCERCT
RICHARD WAGNER PROGRAMME.
Soloists: Mines. FREMSTAD, ALTEN 183
POLD JACOBY; MM. KNOTE, VAN 1800), Right Sond, MR. ALFRED HERTZ.

Cond., MR. ALFRED HERTY.

Cond., MR. ALFRED HERTY.

Mon. Evg., Feb. 26, at 8 - MARCIA. Sembrick,

Walker; Cariso, Plancon, Rossi. Cond., Agra.,

Tues. Evg., Feb. 27, at 839 - DAS HIEFINGOLD,

Fremstad, Homer, Weed, Alten; Burgstaller, Van

Rooy, Goritz, Dippel, Blass, Journet, Relss. Muhi

Rooy, Goritz, Dippel, Blass, Journet, Relss. Muhi

Rama. Cond., Hertz.

Wed. Evg., Feb. 28, at 8 - TANNHAMUSER.

Emma Eames, Fremstad, Alten; Knote, Van Rooy,

Blass, Relss, Muhimann. Cond., Hertz.

Frl. Evg., Mar. 2, at 8 - TOSCA. Emma Fames,

Dippel, Scottl, Rossi, Dufriche. Cond. Vigna.,

Sat. Att., Mar. 3, at 145, Double Eilli I Pdf.L.

ACCI., Alten; Caruso, Campanari, Roiss, Parsk,

Con., Vigna; prec. by HAENSEL u. Gleffelt. Marchanell, Alten, Homer, Weed; Goritz. Con., Franke,

District. Str., Mar. S. Pop. Prices, ats. 4.1 Bahiters,

District. A Sembrich, Bauermeister, Dione.

Campanari, Journet, Rossi, Begue, Parok. Coh.,

Vigna.

DER RING DES NIBELLN.EN.

Tues., March 6, at 7:30. DIE WALKUERE,

Thurs., March 8, at 7:30. GOETTERDAEMMER S.

SEATS NOW ON SALE.

WEBER PLANO USED.

IRVING PLACE THEATRE, Monday, Wed.
Marie Reisenhofer and Harry Walden
in Ladwig Fulda's lists comedy.
"MASKERADE" o'The Mesquerade Tuesday
Abarbanell in "KYRITZ PVRITZ."

CARNEGIE HALI DHILHARMONIC SOCIETY Friday, March 2nd, at 2:30 P. M. Saturday, March 3rd, at 8:45 P. M. CONDUCTOR:

Mr. Victor Herbert Solotet Mr. HENRI MARTEAU, Violin PROGRAM: Jolin Concerto, D major.....

SUNDAY AFTERNOON, March 4, at 3.
TUESDAY EVENING, March 6, at 8.15
THE

MAC DOWELL, "The Sense," The Fatr Ale

New York BRAHMS Symphony

Orchestra 1 JOSEFFY

Walter Damrosch CARNEGIE THIS AFTERNOON AT 3 With Josef Lhevinne the Mose

LMENDORF LEC. To-night AT TO MORROW MON ATTINES AT "HOLLAND" HEINRICH

Feb. 26th GEBHARD PIANO RECITAL

DINNER TO DR. BURGESS. B. Hepburn Entertains the Professor,

Who Is to Go Abroad. A. B. Hepburn, president of the Chase National Bank, gave a dinner last night at the Metropolitan Club to Dr. John W. Burgess, dean of the faculty of political science in Columbia University. President Butler of Columbia last year negotiated

with the Kaiser an exchange of professorships between Columbia and the University of Berlin.

The Columbia professorship at the University of Berlin, and the University of Berlin, and the University of Berlin, was endowed by James The Columbia professorship at the University of Berlin was endowed by James Speyer, and Dr. Burgess will be the first to occupy the chair. The dinner was attended by prominent educators, artists and business men, who united in congratulating Dr. Burgess and wishing him success. Among those present were:

Emil L. Boas, Karl G. Buenz, Nicholas Murray Butler, Charles A. Conant, Frederick P. Fish, John H. Finley, Edward M. Grout, Seth Low, Charles F. MacLean, Chester B. McLaughlin, Charles R. Miller, John Bassett Moore, William H. Nichols Robert C. Ogder George Haven Putnam, Samuel Rea, George Sloane, Charles Stewart Smith, James Speye Thomas Thacher, Frank A. Vanderlip, Oswald G. Villard, John I. Waterbury, Edmund Wetmore, Albert H. Wiggin, Horace White James T. Woodward, Irving R. Wiles, will has just completed a portrait of Dean Burgess; and Frank S. Witherbee.

DROPPED FROM ARMY ROLLS. Lieut. Freshwater Accused of Descriton

After Three Months Absence WASHINGTON, Feb. 24 .- First Lieut. Arthur H. Freshwater, Twenty-ninth Infantry, has been dropped from the rolls of the army, by direction of the President, for desertion having been absent without leave for three months. Lieut. Freshwater disappeared from his station at Fort Bliss, Tex., after charges had been preferred against him for embezzlement and other financial irregu-larities. He served as an enlisted man in the Sixth Cavalry from May, 1838, to August, 1900, when he was appointed Second Lieutenant of the Twelfth Infantry. He was made a First Lieutenant in September, 1983.

and was assigned to the Twenty-ninth fantry.

How to Find a Gas Leak From the Philadelphia Record. The folly of hunting for a leak in a gas pipe with a lighted match is not so much because of the danger of an explosion as of damage, as is shown by the experience West Philadelphia householder last One or two small leaks were detected by going over all the pipes and holding a lighted match to them. The smell of gas ceased but was replaced a few hours later cellar showed a charred floor joist a distance above a gas pipe. There was no apparent cause for this until a very class red rocks, with the pack of hungry Indian dogs following him and barking loudly. The Indian quickly sprang from his pony and picked up a stone about the size of a baseball. He drew back deliberately, just like a crack baseball pitcher, and then hurled the stone through the air.

It struck the deer squarely between the eyes and down the animal fell in a foot of water. Like a cat, Quick Eye, as the Indian was called, rushed to its side and pulled the dogs of. The stone had done its work. As though it was a usual occurrence, the Indian picked up the carcass, tossed it over his shoulder and carried it to his horse, after which he rode toward his home.

Tipping System in Ind's. examination discovered that a tiny there you are.

Runaway Spotted Burglars' Plans.

St. Joseph correspondence Kansas t ity Joseph. Efforts were made to loot the First National Bank of Savannah last night by men who engaged a livery team and a complete outfit of burglars' tools. On the way veyance here. The robbers had with the glycerine and firearms.

On the way to Sayannah, fourteen from this city, the team they were dribecame frightened and ran away robbers were pitched out, the converse destroyed and the burglars tools, expland clothing were scattered along the for a distance of a mile or more.

> Clever Ruse of a king. From the Jewelers' Circular Week

Alfonso, King of Aragon, was one dis unining the different articles it shop in company with many bidges court, and had scarcely left the house when the jeweller missed a diamond of great value and ran after him, complaining of the their. The King, not willing publicly to discrete any of his attendants, commanded a brash basin full of sand to be brought him, and, which he directed each person to put in the hand clenched and draw it out flat.

By this means the diamond was left in the sand and the identity of the would-be thief remained unknown.